

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, CONDUCTOR

KIMBERLY BARBER
MEZZO-SOPRANO

SUNDAY, MARCH 24, 1985

3.00 P.M.

MACMILLAN THEATRE

PROGRAM

Overture for Concert Band

Gary Kulesha

Songs of Abelard

Norman Dello Joio

Introduction
The Tryst
Praise and Profanation
The Parting

Kimberly Barber, mezzo-soprano

Laude

Howard Hanson

Chorale, Variations and Metamorphoses

- INTERMISSION -

Colonial Song

Percy Aldridge Grainger

Marches

Liberty Bell
Under the Double Eagle
Texas Tech on Parade
Country Band

John Philip Sousa
J.F. Wagner
Ed Chenette
Charles Ives

Toccata

Fisher Tull

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The University of Toronto Concert Band Personnel

Flute

Vivian Goffart (picc)	Toronto
Lucy Lafontaine	Sherbrooke, PQ
Alex Russell (picc)	Toronto
Joanne Stevens	Winnipeg

Oboe

Lawrence Charge	Richmond Hill
Anne Harris	Downsview

Clarinet

Lorie Adams	Agincourt
Martin Arnold (alto)	Toronto
Zubin Austin	Toronto
Alison Duncan	Toronto
Britta Elmberg (E ^b sop)	Ottawa
Ruth-Ann Gillham	Scarborough
Christopher Morris	Mississauga
Mark Saresky	Hamilton
George Schmid (bass)	Toronto
Suzanne Simon	Hudson, PQ
Leslie Stewart	Mildmay
Ruth Weber	Toronto

Saxophone

Tom Newton	Rexdale
Gabor Vaski (alto)	Kelowna, BC
Neera Kapoor (alto)	Meifort, Sask
Maurizio Rossetto (baritone)	Downsview

Bassoon

Jeffrey Burke
William Cannaway
Larkin Hinder

Oakville
Scarborough
Toronto

Trumpet

Kay Burke
Stan Klebanoff
John McGregor
Gordon Shephard
Jack Tmannotje
Margaret Wolf

Toronto
Willowdale
Scarborough
Scarborough
Ancaster
Toronto

French Horn

Sandra Jones
Susan Mawdsley
Karen McKelvey
Janet Sargent

Owen Sound
Calgary, Alberta
Port Parry
Hudson, PQ

Trombone

Ross Harwell
Paul Van Der Bank
Clint Ward
William Way

Toronto
Scarborough
Hudson, PQ
Gander, Nfld

Euphonium

Peter Bergamin

Agincourt

Tuba

Annette Gruno
David Lum
Simon Morrison

Toronto
Toronto
Winnipeg

String Bass

Jessica Monk

Toronto

Percussion

Kathleen Armstrong

Scarborough

Paul Brown

Don Mills

Joe Cordi

Toronto

Andrew McKenna

Willowdale

Paul Ormandy

Goderich

Michael Sinnott

Peterborough

John White

Toronto

Manager-Librarian

Annette Gruno

PROGRAM NOTES

Overture for Concert Band

Gary Kulesha

Gary Kulesha was born in Toronto in 1954. He studied piano with William Andrews, theory with Walter Buczynski, and composition with Dr Samuel Dolin, all at the Royal Conservatory of Music. He also studied composition in England with John McCabe and in the United States with John Corigliano. He is principal conductor at the Stratford Festival, has been a producer for CBC Radio, and his works have been commissioned and performed by many of Canada's leading professional organizations. Overture for Concert Band was premiered by the Scarborough Concert Band, with the composer conducting, in 1978. In 1983, the composer revised the work extensively, and re-orchestrated some passages.

Songs of Abelard

Norman Dello Joio

Norman Dello Joio has won the Pulitzer Prize, an Emmy and two New York Music Critics' Circle Awards. He studied composition at the Juilliard School of Music, and later at Yale, with Paul Hindemith. Songs of Abelard is a dramatic and tragic musical expression of the Abelard and Heloise legend. This early twelfth century romance between the foremost scholar of his time and the niece of a canon of the Notre Dame Cathedral stunned the academic and clerical world at the time. The text for the vocal solos is based on poetic material from the mediaeval period in which the events of this compelling love story took place in Paris.

Share the wonder as we sing of two who loved yet died apart.
She obeyed in everything, mind and strength, her soul she
gave to him.

He drew from her a force so great and looked on all but love
as naught.

Heloise, Abelard, of those two we sing, whose love most
strongly ruled their hearts.

Praise we the genius of Abelard, in intellect profound.
The Socrates of Gaul, great Plato of the West behold,
of all the ancient masters of the final Word, greater is he.
God's mighty power and his lion's heart, take us into the
light of hallowed reason.

The swollen river flows on, flows on, past meadows where the
green has gone.

The golden sun has fled the world, snow falls by day, the
nights are dumb.

Oh! The girl's heart is still afire, as to his last house her
master comes.

Oh, Heloise, the song is done, yet the light of love dwells
in your eyes.

Eternity is in your sight.

KIMBERLY BARBER is in the final year of the Operatic Performance Program at the Faculty of Music, and studies with Patricia Kern. A native of Toronto, she graduated from the Faculty of Music with a Bachelor of Music in Performance, and received the Women's Art Association of Canada Luella McCleary Award.

Laude

Howard Hanson

Howard Hanson (1896 1981), was born in Wahoo, Nebraska, studied at Northwestern University, the Institute of Musical Art in New York, and the American Academy in Rome, where he won its Prix de Rome. Upon his return to the United States in 1924, he became director of the Eastman School of Music. He was awarded the Pulitzer Prize in 1944. The chorale on which Laude is based is the very old Swedish chorale "All the world praises the Lord" which Dr. Hanson, as a boy, sang in Swedish in the Lutheran service. He has prefaced the score with the following paraphrase of Psalm 150:

Praise Him with the sound of the trumpet,
with psaltery and harp,

with timbrel and dance,
with string instruments and organs.

Praise Him upon the loud cymbals, the high-sounding
cymbals
Let everything that hath breath praise the Lord.

Colonial Song

Percy Aldridge Grainger

Percy Aldridge Grainger (1882-1961) was an Australian who achieved great fame as a concert pianist. He was chosen by Grieg to give the first performance of his Piano Concerto. For many years he was a professor and head of the music department at New York University. At the outbreak of World War I, he enlisted as an Army bandsman on the oboe. He has written some of the most original, and beautiful, music for concert band. In Colonial Song, he wished to express feelings aroused by the scenery of his native Australia.

Marches

John Philip Sousa (1854-1932) was the best known band conductor of all time, and is justifiably known as "The March King". The Liberty Bell composed in 1893, got its name when Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia - a parade honoring the return of the Liberty Bell, which had been on tour. This march is widely recognized now as theme music for Monty Python's Flying Circus.

Josef Franz Wagner (1856-1908) was an Austrian composer of light music and the leader of a military band in Vienna. Under the Double Eagle became a semi-official anthem of the Austro-Hungarian Empire.

Ed Chenette (1885-1964), father of Stephen Chenette, was a leading band conductor, composer, and music educator in the United States. He was a pioneer in writing music which could be played by beginning and moderately advanced bands, and had over two hundred and fifty published compositions and arrangements. He conducted a band in the Canadian Army in World War I. Texas Tech on Parade was written on commission for the Texas University of that name, for a band of virtuoso calibre.

Charles Ives (1874-1954) wrote Country Band March around 1903, four years after he graduated from Yale. From the "out of tune" introduction to the pandemonium which reigns at the close, the Country Band March is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes "Arkansas Traveler", "Battle Cry of Freedom", "British Grenadiers", "The Girl I Left Behind Me", "London Bridge", "Marching Through Georgia", "Massa's in de Cold, Cold Ground", "My Old Kentucky Home", "Violets", "Yankee Doodle", "May Day Waltz" and "Semper Fidelis". There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything". Of particular interest is Ives' use of "ragtime" elements to enliven this already spirited march.

Toccata

Fisher Tull

Fisher Tull (b.1934) is chairman of the department of music at Sam Houston State University at Huntsville, Texas. He holds the degree of Doctor of Philosophy in composition from North Texas State University where he was a student of Samuel Adler. He has won numerous prizes in composition, among them the Ostwald Prize sponsored by the American Bandmasters Association for his Toccata in 1970.